1: Métraux E-4 (no date) 1946 SM3 Caingang SM3

the Whites, but was retained for small children. In recent times the Santa Catarina *Aweikoma-Caingang* of both sexes shaved the hair over the forehead and on top of the head (Paula Souza, 1924, p. 122). 302

The *Caingang* abhor body hair and always remove it. Combs consist of small wooden splinters passed through a slit in a piece of reed.

The *Caingang* seem to have used charcoal more than urucú for body painting. Among the *Aweikoma-Caingang* certain body paints belong to exogamic groups of people. The main motifs are dots, vertical lines, circles, and horizontal bars with vertical lines. The *Caingang* observed by Manizer (1930, p. 771) painted themselves only for funeral ceremonies. They regarded the black stripes on their chest as a protection against the ghosts. The pigment was charcoal mixed with honey and water or with the sticky sap of a creeper. 302 386 531 [764] [789]

TRANSPORTATION

River navigation never was so important to the *Caingang* as to their *Tupí-Guaraní* neighbors. To cross a river, the *Aweikoma-Caingang* fell a tree on each side of the river and connect the intervening space with a tree trunk braced with poles fixed in the river bed. 491

Caingang women carry babies on their backs, often in a net, by means of bark tumplines. Among the *Aweikoma-Caingang* these straps are 4 inches (10 cm.) wide, woven of embira fibers. Knapsacks are suspended by a tumpline. 854 482

MANUFACTURES

Netting.—According to Koenigswald (1908 b, p. 49), the Paraná *Caingang* made net bags of caraguatá fibers. 286

Basketry.—*Caingang* carrying baskets have a hexagonal weave, and, like those of the *Tupí*, are elongated and rectangular knapsacks open on top and on the outer side, so that only the bottom and sides support the burden. Basketry containers woven from thin strips of split bamboo, frequently have stepped designs produced by alternating black and natural color strands (fig. 58, *c*). Some baskets, like those of the *Guayaná*, are made in two parts that telescope into each other. 285 415

The *Aweikoma* have three main types of baskets: large baskets for transportation of goods; small, impervious water or honey containers of Taquara mansa strips coated with wax; and small receptacles, similarly waterproofed, used as cups and dishes.

Spinning.—*Caingang* textiles are made with the fibers of the ortiga brava, probably a Bromelia. Women seize the leaves with leather-covered hands, cut them at the base, and remove all the thorns, then macerate the leaves in water, dry, and, finally, crush them. The fibers are then rolled into threads with the palm of the hand against the 283

1: Métraux E-4 (no date) 1946 SM3 Caingang SM3

283 thigh. The threads, wound in a ball, are soaked in water mixed with ashes, then boiled, and again carefully washed; sometimes they are left in running water, so that they become white and flexible. Occa-
[386] sionally, part of the thread is dyed with catigua bark.

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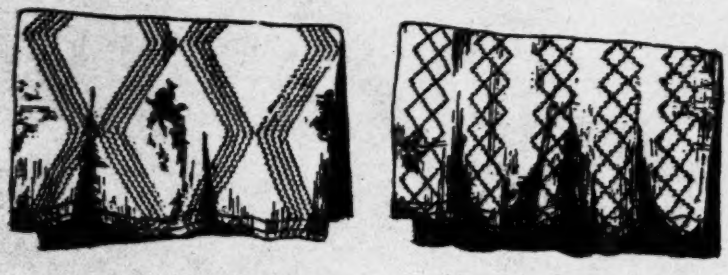

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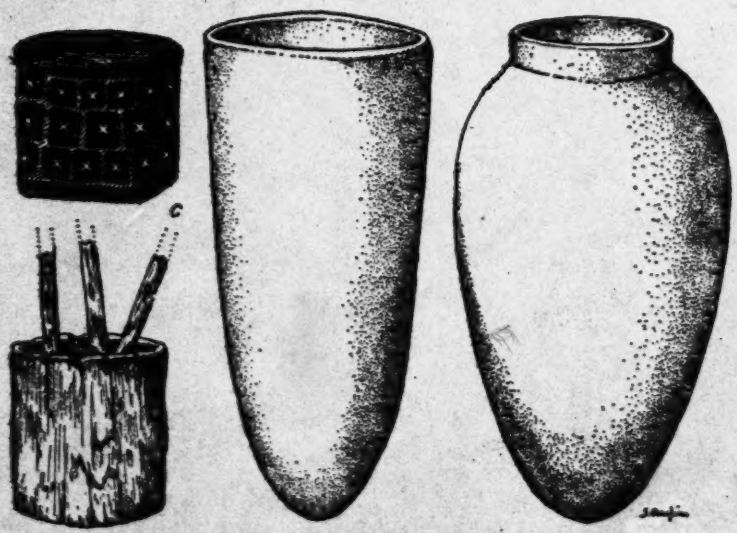

FIGURE 38.—*Caingang* manufactures. *a*, *b*, Kurus or nettle-fiber cloaks (redrawn from Koenigswald, 1908 b, figs. 15–16); *c*, twilled basket (redrawn from Koenigswald, 1908 b, fig. 20); *d*, wooden mortar in which three pestles are used at the same time (redrawn from Maniser, 1930); *e*, *f*, pottery jars (redrawn from Maniser, 1930).

286 **Weaving.**—Fabrics are woven by hand, sometimes on a simple loom, and always display a stepped, dark design which crosses the surface diagonally (fig. 38, *a*, *b*).

323 **Ceramics.**—For pottery, the *Caingang* of Misiones use a blackish earth from nearby cliffs. For tempering material, they bake lumps of

342 shelters holds several couples belonging to the same family. Each couple has its own fire in the center of the hut. These shelters, like the smaller ones, remain open laterally about one meter from the ground.

Inside the shelter, on either side, a broad earth shelf is laid to serve as a pillow.

[513] The floor of the hut is completely covered with fern leaves. The related couples lie down upon it to sleep side by side, their head on the elevated earth shelf and their feet toward the fire.

352 Weapons, baskets, clothes and utensils are hung from the ceiling of the shelter, and smaller objects are kept in the thatch.

291 The warriors' attire consists of several "loin cords" which they use as belts and which are ornaments rather than true breechcloths.

[283] These cords, called masêna, are braided in two varieties: dark, made of imbó liana bark fibers; and white, made of palm fibers.

The same palm fiber cords are also worn tightly fastened above the ankles.

The women's attire consists of an apron 1.60 meters in width and 1.50 meters in length.

It does not take them long to dress, for they simply fold the apron in two and wrap it around the waist.

[236] These aprons are woven with the fiber of a special kind of wild [231] nettle, and adorned with linear figures drawn preferably in red or blue.

302 Their hair is cut on the forehead in a semicircle which extends to the parietal region, where it is shaved at an acute angle toward the ear. In the back it is clipped above the shoulders. An even circle five centimeters in diameter is shaved on the crown and kept in good trim.

This hairdo is worn by all adults, male and female.

301 On festive occasions the warriors make headdresses with the 292 feathers of a bird they call cocolina (Aquila?), which they connect 237 by means of a network of thin [123] embira fibers. When decked in these ornaments, their head, face and chest painted with red and black stripes, they acquire a very impressive appearance.

On these formal occasions, the women and a few of the warriors tangle into their hair the delicate multicolored feathers of various small birds.

372 This process, which involves a tremendous expenditure of time and careful labor, is only used as a last resort.

The Indians exercise the greatest care to keep their fires burning, and watch them constantly so they will not die out.

When they are on the move, a woman or child always accompanies them with the task of watching over the fire, which is carried in the form of lighted sticks.

325 Before the time of peaceful contact, the Botocudo had secured iron in the course of their raids. In view of its advantages over chipped stone, this material has become precious to them and indispensable to the manufacture of their weapons. They do not work it by heating the metal but by beating it cold with hard rounded stones which they gather in shallow river waters. It is easy to imagine how much patience and perseverance are needed to shape a piece of iron into an object of completely different form and size. Suffice it to say that the making of a spearhead demands more than three months of daily labor.

They also use iron to make small knives, graters, and various other small implements. [125]

283 As already mentioned, their aprons are woven with a kind of wild nettle. This is done as follows. The women pound the plants with small clubs on every side until all the leaves and larger thorns are removed. When this is done, they make small cuts in the stem, just above the roots, and peel off the outer layer in longitudinal strips.

These strips are joined into a large bundle and placed in the water for a certain period of time. When retrieved, they are pounded hard between two sticks until only the fibers remain, free from the ligneous parts. This procedure is repeated over and again; then the fiber is dried and spun by hand upon the naked thigh, and the 286 yarn coiled into a ball. They build a very primitive loom which consists of two sticks stuck obliquely into the ground, with two other sticks fastened upon them horizontally. Squatting before this loom, the women plait in various ways, with comparative ease, the threads they have secured to the frame.

285 Their large loading baskets, kan-nha; the smaller waxed 415 baskets used to carry water; and the little ones, also waxed, which serve various purposes, are all plaited of taquara mansa [a bamboo,

285 Chusquea pinifolia--Translator] strips which vary only in their width
415 and thickness.

The larger waxed baskets are used as a sort of pail to convey water and honey. The small baskets, also waterproof, are used as vessels--mugs of a sort--for water and for mong-ma on festive occasions.

286 The Botocudo do not plait fans or mats. But they do weave a
482 strap, eight centimeters in width, tied at the ends with a special slipping knot which permits its shortening or lengthening. These straps are woven, sometimes in two colors, of embira fiber. The women use
[854] them placed against the forehead, or against the top of the head, to carry children. The Botocudo carry everything in this fashion, with the weight steadied against the head and resting along the back.

412 These Indians use large tongs made of taquarucu [a large bamboo, Guadua superba--Translator] or hard wood. These pincers are used to remove food from the fire and from boiling pots. They are called ko-pama, "wooden hand."

619 The Botocudo make up a single tribe composed of various families with equal rights.

622 Power rests with a single chief, pahi, who steers the destinies of the tribe and usually rules on all its actions.

The chief wields this power as long as his worth as a brave and fearless warrior is recognized by all. In his absence the most experienced and courageous warriors take over and exert authority upon the other members of the tribe.

When elderly the chief transfers his command to a worthy warrior, without losing his ascendancy over the tribe. He becomes its respected and venerated counselor.

595 The Botocudo are polygamous. According to his worth, the warrior usually marries two or three women; the chiefs always take more than three wives. [126]

304 On reaching adulthood the youths are tattooed on the arm with a warrior's badge, which consists of two dots laid horizontally. As they prove their manly qualities they are granted another two marks,
[582] tattoed similarly underneath the first. Once thus admitted among the warriors, they are considered ready to marry.